

KERAMIC STUDIO

Vol. XX, No. 10.

SYRACUSE, NEW YORK

February 1919



EGINNERS in the decoration of ceramics must not forget that we have a correspondence department and all questions in connection with the work will gladly be answered in the column devoted to that purpose. Ask as many questions as you wish and as often as you wish.

We are beginning to hear of arrivals of shipments of china for decoration, and we are looking forward to seeing many names of old subscribers return to our lists. We are receiving new names constantly and hope that each and every one will do all they can to help refill the ranks so that Keramic Studio can return to its pre-war size and be able to carry out its many plans for the new and helpful features. We are arranging for several articles of design by Mr. Albert Heckman, not only applicable to ceramics but to other crafts. And we expect to begin in the March issue monthly competitions in design based on photographs of fine craftsmanship in the Metropolitan Museum. Other features are simply awaiting the return of our old friends to support the expense of an enlarged Keramic Studio—so that we may have space enough for all we wish to do. Everything points to a great revival in all things pertaining to art and we are ambitious to make Keramic Studio in every way equal to the occasion—leading the way, as it has for nearly nineteen years and giving a helping hand to all who are striving for higher ideals in ceramic decoration.

We would like to add instructive articles on crafts which are closely allied to ceramics, crafts which can be applied to the home and home-making. A dining room where the same or related motifs and color schemes are carried out in china, linen, hangings, wall decorations and furniture, would be a charming spot in which to live and enjoy one's friends, and if one could also trace the motif in the silver and metal work, tiles, etc., there would be an endless succession of delightful surprises and a satisfaction to be obtained in no other way than in the knowledge of a work of art complete in every detail. The trouble with many of our decorators is that they lack the fundamentals of art knowledge and technique, and so can not turn their hand to any line of crafts work that may appeal to them. Study the fundamentals, principles of design and drawing.



THE NEW YEAR

Henrietta Barclay Paist, Ass't Editor

NOW that the uncertainties and the abnormal demands of war are becoming a thing of the past, the year just begun should and does promise a revival of the sane, wholesome and aesthetic pursuits—on a small scale to be sure—but there are indications already that people are returning to the old pursuits and the demand has begun for constructive work along art lines.

The flood of money which was let loose during the holidays indicated a feeling of confidence as well as a sufficient supply of that commodity. A number of new registrants for the study of design denotes a revival of interest and of leisure for the prosecution of art work, and altogether 1919 promises returns for a period of diverted interests. There is always more of enthusiasm after a period of rest, and more of appreciation after a period of self-denial. If, as has been said, we have to sojourn in Hades awhile in order to appreciate Heaven, the world ought to be ready to usher in the new Jerusalem.

After the most stupendous struggle in all history, to conquer the material point of view, the world will appreciate more than ever before the things which cultivate and develop the spiritual life—and the conscious demand for the beautiful will be one of the evidences of this awakening during the period of reconstruction.

The world has emerged from the stage of theorizing to one of action. Principles are recognized and put into practice which have always been considered impractical. The world of Ideas and Ideals is seen to be the world of Cause, and only insofar as our ideals are right, will the world of Effect be harmonious.

To make the world safe for Democracy, Democracy must first be made both ideal and practicable, and if any one still thinks that Art and good citizenship are not of the same world and can be made to flourish separately, the lesson of the war is not yet learned. From now on the tune to which civilization must march is not a National, but an International air.

Art is not a highway or a mountain trail leading to a snowcapped summit. It is the sympathetic *nervous system* of the *social body*, which sensitizes and lifts it above the grosser demands of appetites and desires. It opens the eyes, warms the heart and imparts to the mind that point of view which will make the world not only safe but happy—and life worth living.

Then let us "paint and sing and carve," not only for "the joy of the working" but as a means to an end—and that end the elevation and refinement of the human race. Are the returns small? Is it not something to feel one's self a part of the "leaven" which is hid in the human "measure of meal" for the purpose of elevating the human point of view—the human ideals, which will make the words Brotherhood and Democracy something more than a name and a mockery?

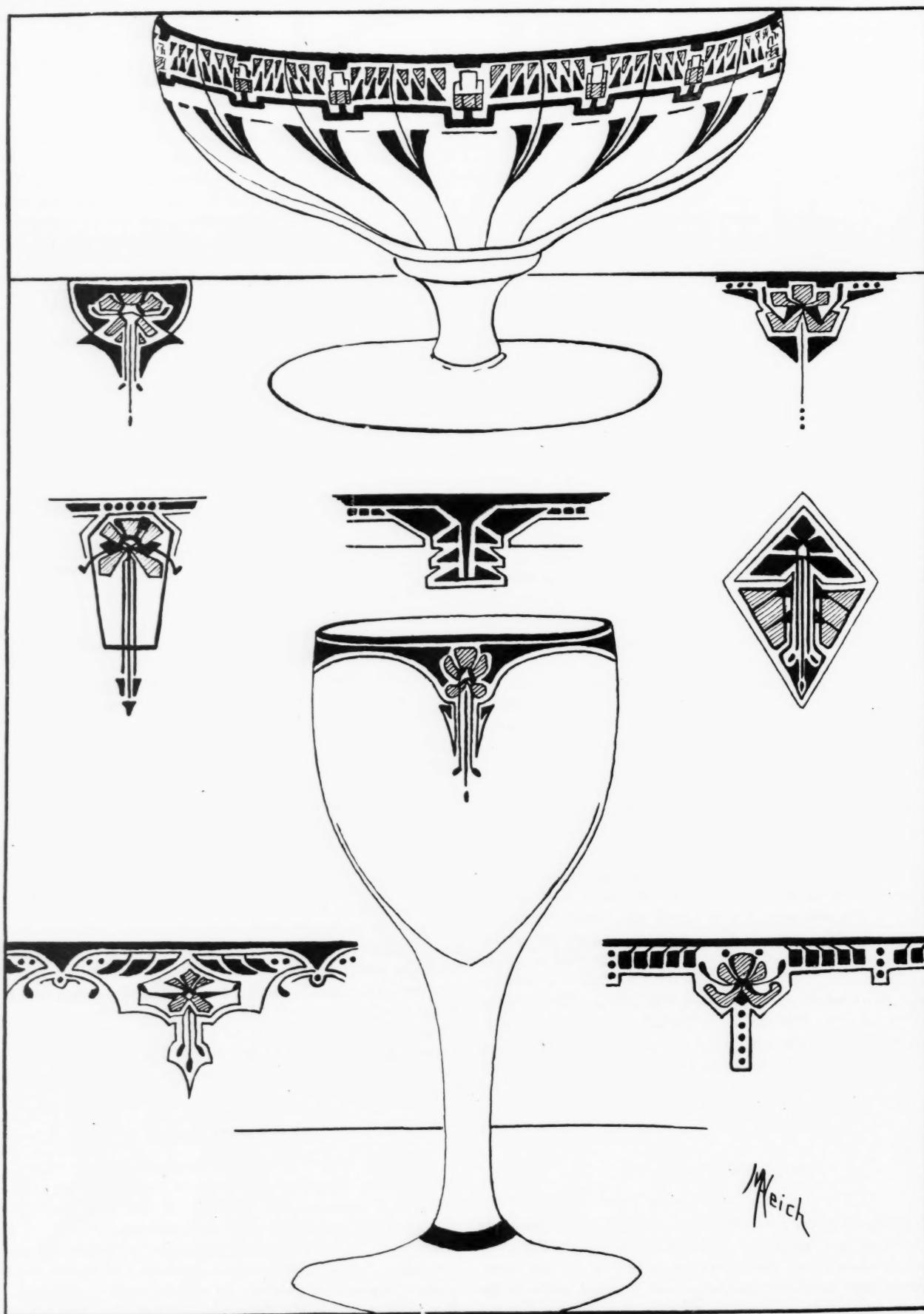


ART NOTES

The New Year's Eve revel, inaugurated last year by the Minneapolis Institute of Art, was repeated this year with delightful success, and ushered in the new year in true festive spirit combined with real artistry.

During December, the Minneapolis Institute of Art housed an exhibit of unusual interest and merit from the Vose Galleries of Boston, to which people, released from the tension of war's demands, turned for relaxation and inspiration. The exhibit was representative of the best,

(Continued on page 156)



GLASS DESIGN, SENNA MOTIF—M. A. YEICH

(Treatment page 152)



BOOK END TILE, BIRD DESIGN—HENRIETTA BARCLAY PAIST

THIS tile can be treated in two tones, Satsuma and Black. The whole tile will first be dusted with Satsuma or Neutral Yellow and fired. The design is then traced and the background behind the design dusted with Black. This makes an effective treatment and a simple one, but if one desires to do the design in color a line will have

to be drawn outside of the design $\frac{1}{8}$ inch, to separate it from the outer rim of tile. The design can then be worked up in any color scheme desired, preferably in dull Blue, Old Pink, Green and Tan. The framing of these tiles gives occupation for our Grade and High School boys in the Manual Training Classes.



MISS CHARLOTTE KROLL

NEWARK SOCIETY EXHIBIT

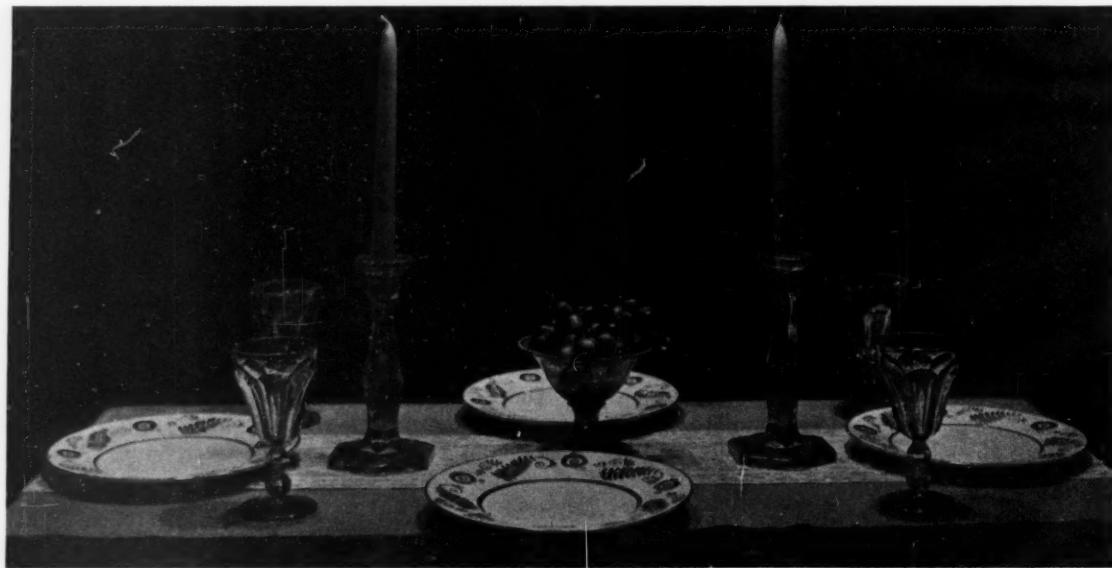
THE members of the Newark Society, which has been giving annual exhibitions for nearly a dozen years, long ago acquired the technical skill that puts their work on a high plane, and in the present exhibition this technique is very much in evidence in the use of several mediums, particularly lustre and enamel, applied to glass as well as to pottery and china of diverse quality and texture.

Beginning with the humblest and lowliest of things, the exhibition shows what artistic use can be made of the ordinary yellow bowls that stand on every pantry shelf. There are several of these, the largest, such a bowl as our grandmothers used for mixing the ingredients of cake and pie, being the most striking. Miss Charlotte Kroll has decorated it with enamel, in a strong design of pink and green color, which harmonizes agreeably with the tint of the pottery. Another glorification of the lowly that deserves mention is a jam pot, which Miss Louise McDougall has decorated with medallions and encased in a raffia covering, so constructed as to form a frame for the medallions, while Miss A. D'Espies's smaller pottery bowls should not be overlooked.

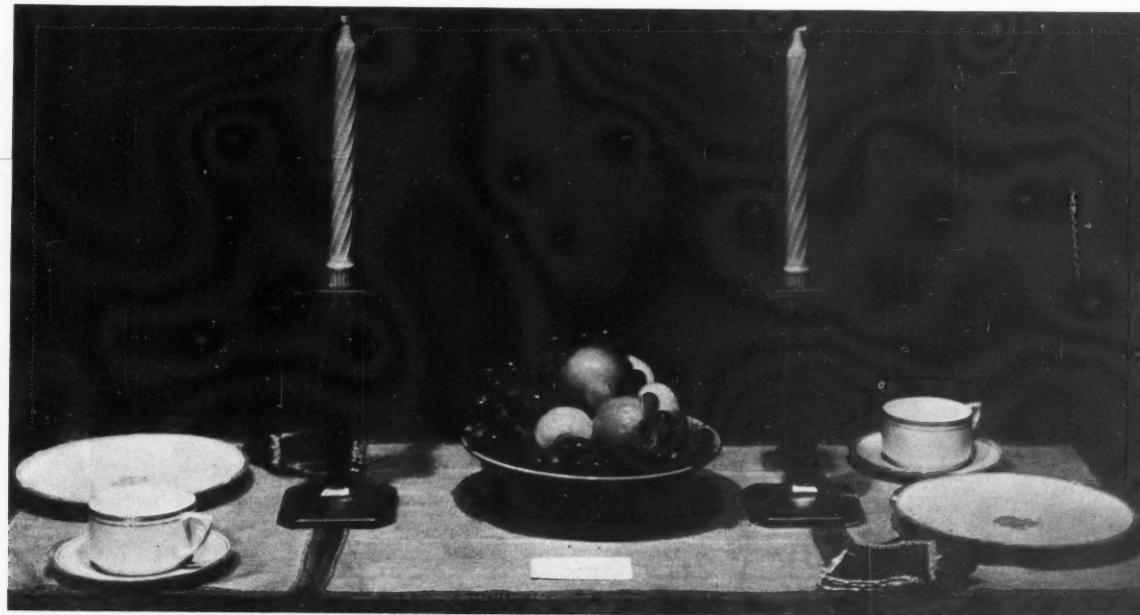
Of painted china there is much that is good, such as Miss Jetta Ehlers's lavender and white chocolate set, with a design distinguished by its simplicity. It is set off by glass candlesticks to match and linen table coverings ornamented in the same hue, the whole exhibit representing Miss Ehlers's restrained taste and firm technique. All her exhibits, which are numerous, have the same high quality. A game set by Miss Nora Forster, with a bird motif and lovely soft coloring, belongs in this same class. Still another is Miss Julia Wilter's set of white and gold, done on Belleek so as to emphasize the fine texture of the china.

The use of lustre plays a big part in the show—or rather the use of lustres, for there seems to be no end of them—yellow, silver, old rose, copper, mother of pearl and how many more shades of this shimmering material. Its delights are evident in the exhibit of Miss Ethel Wing, who shows compotes, candlesticks and vases, all exquisitely done. The beauty of her display is a red vase of a rare shade, and very beautiful. Fine lustering marks Miss Kroll's tan and black porch set, Mrs. Mosher's lustre glass candlesticks and others of which these are simply representatives.

The thing in which the society appears to take the greatest interest is its work in enamel, and in its skilful use of this medium it may fairly pride itself. A very



MISS FANNY CLARK



MRS. MOSHER.



Mrs. William T. Woodruff.
Miss Kroll. Miss Ethel Wing.

Miss Grace Condit.
Miss Clark.

Miss Wing. Mrs. George Simonds.
Miss Louise McDougall.

NEWARK SOCIETY EXHIBIT

KERAMIC STUDIO

Mrs. Black
Mrs. Brison.Miss Ehlers
Candle Set and Linen

Miss Hicks.

Mrs. Manning.
Miss Julia Witter Mrs. Tillman

choice piece, which met with an accident, is Mrs. William Donley's plate with an elaborate leaf design. Miss Mary Hicks, a new member, has a distinguished little lavender bon-bon dish with just a touch of coral. The whole surface is covered, and that meets the test, for difficulties crop up when it comes to floating this medium on large surfaces.

The exhibits range from a low enamel crust to designs built up until they suggest majolica ware. Three large vases, all of the same texture and shape, give a chance to observe the diversity and originality of treatment that may

be applied to the same object. Miss Grace Condit, Mrs. Woodruff and Mrs. Simonds are the artists, and their work shows the same independence which marks the work of the society. Miss Ehlers and Miss Kroll have work in this medium that measures up to their standards in other branches of ceramics. Calling attention to these illustrations of the society's work merely skims the surface of an unusually interesting display of handicraft, which to be fully enjoyed must be studied with an eye to untinted pottery surfaces as well as to the embellishments.



Vases at right and left, Miss Forster.

Plate by Miss Kroll

Miss Forster.

Vase by Miss Annie Payne

Charlotte Kroll

Miss Craig.

NEWARK SOCIETY EXHIBIT



MRS. F. N. WATERFIELD.



Miss Clark.

Miss Kroll.
Miss McDougall.

Mrs. English.
Miss Mary Harrison.

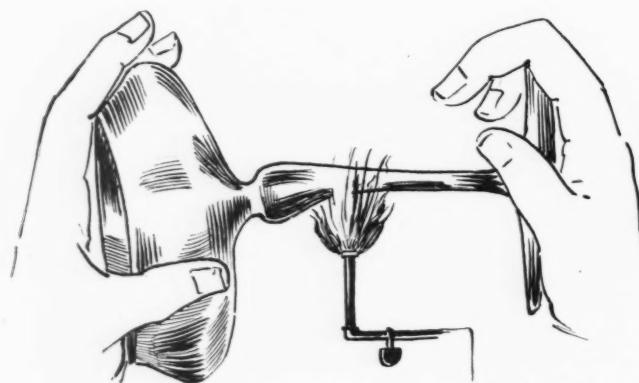
Miss Suhr.
Miss Payne. Miss Ehlers. Miss D'Espies.



MISS ANNIE V. LINGLEY.

NEWARK SOCIETY EXHIBIT

KERAMIC STUDIO



DOCTORING GLASS

D. M. Campana.

A POINT that will gladden the heart of many glass decorating students, and which is not known, is that glasses can often be doctored and brought back to their original shape. This applies mostly to stem glasses, handled ware, footed ware, etc., when a small part is warped out of shape. The above illustration will explain very readily how a gas jet and a little patience will straighten a crooked glass stem.

Take the glass and warm it up gradually, by passing it over the flame, as you must at first warm it up slowly, so that it will not break. You warm it a little at a time until very hot. You now allow the flame to touch the part requiring straightening until it becomes red hot. Holding the two ends of the glass in your hands, you force these two ends very slowly and gently until you straighten the stem. Allow the glass now to cool off over a cloth, not over wood or iron, and it will be perfect.

I have done this to dozens of glasses which on account of their softness had happened to lean over, and always with perfect results.

I have also retouched gold or enamel spots, where only a small part needed retouching, by holding that particular spot over the flame, after having reapplied the gold. There are tricks in all trades and I feel certain that persons interested in glass decorating will find *glass doctoring* worth knowing.

GLASS DESIGN, SENNA MOTIF (Page 146)

M. A. Yeich

ROUND, Iridescent Yellow lustre; flowers, birds and dots, Gold or Yellow Brown; lines and stamens, Black or Hair Brown; leaf forms and sepals, one or two tones of light green. Design to be developed in enamel, lustre or flat color.

PITCHER AND VASE (Page 153)

Essie Foley.

Oil background back of birds and dust with 4 parts Coffee Brown and $\frac{1}{2}$ part Yellow Red. Oil stems and dust with 2 parts Banding Blue and 1 part Water Blue. Light grey on bird is Yellow Brown, the lighter tone on tail and wings is Hair Brown and a little Yellow Brown, and the darkest tone is Hair Brown or Dark Brown and a little Black.

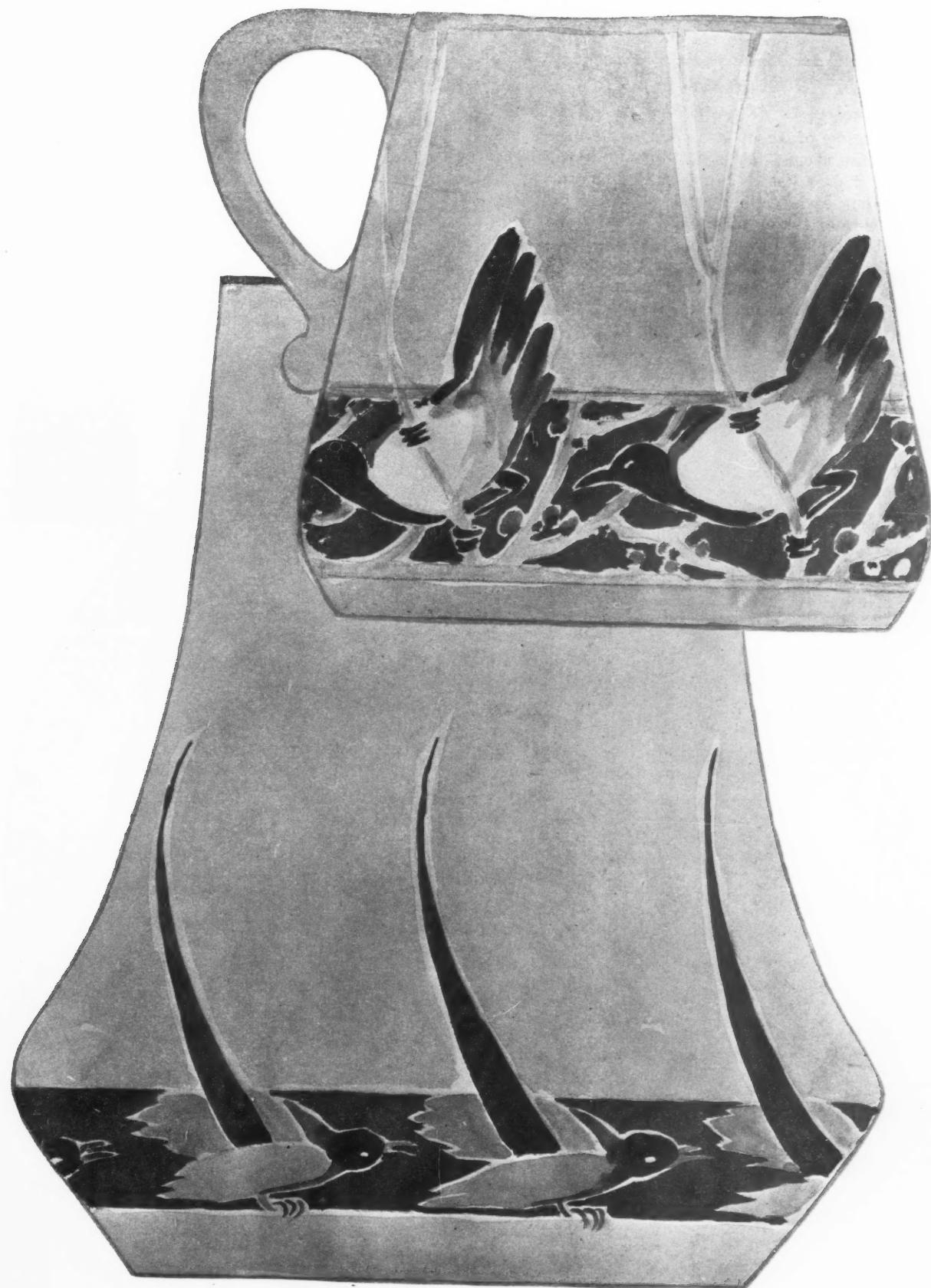
2d fire—Oil handle and all remaining unpainted surface and dust with 1 Ivory Glaze, 2 Pearl Grey and $\frac{1}{5}$ Albert Yellow.



BORDER—RUTH RUCK

OUTLINE with Black. All darkest tones in design are oiled and dusted with Black, or they may be painted with the Black. Stems, leaves and buds are oiled and dusted with two parts Dove or Pearl Grey, two parts Ivory Glaze, one part Dark Grey. Background is oiled and dusted

with three parts Pearl Grey, one Ivory Glaze and a very little Cameo. Flowers are oiled and dusted with two Cameo and one Peach Blossom. Stamens are painted with Peach Blossom.



PITCHER AND VASE—ESSIE FOLEY

(Treatment page 152)

BEGINNERS' CORNER

JESSIE M. BARD

EDITOR

Williamsport, Pa.

ROSE PLATE

Design by Adeline More

MAKE a tracing of about two sections of the design and measure around the plate to see if it will come out evenly. If it does not the difference can be made up either by crowding each section a little or spreading it out more by adding to or taking off a little of the stem. This design could also be placed away from the edge of the plate about a quarter of an inch thus making the border wider.

Trace the design on the plate and outline with a fine grey line of India ink. Oil stem, leaves, bud and band with Special Dusting Medium, the oil should be applied very

sparingly, and dust with Water Lily Green. Oil the flowers and dust with Yellow for Dusting. The centers of roses and tips of buds are painted with Yellow Brown and a little Yellow Red. Straighten all edges of designs with a pointed orange stick, clean off all color from background and it is ready to fire.

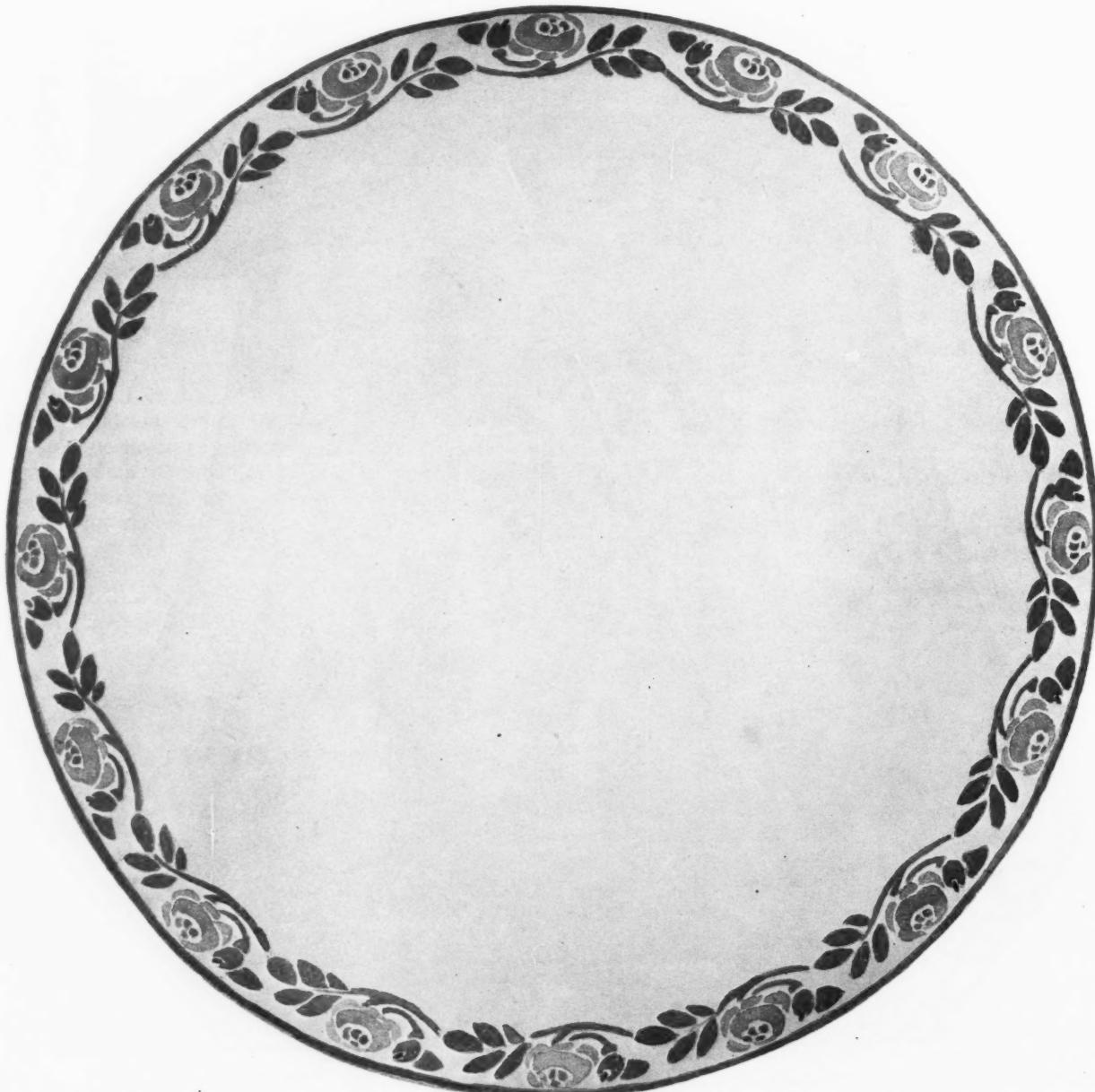


BIRD MOTIF FOR BELLEEK INKSTAND (Page 155)

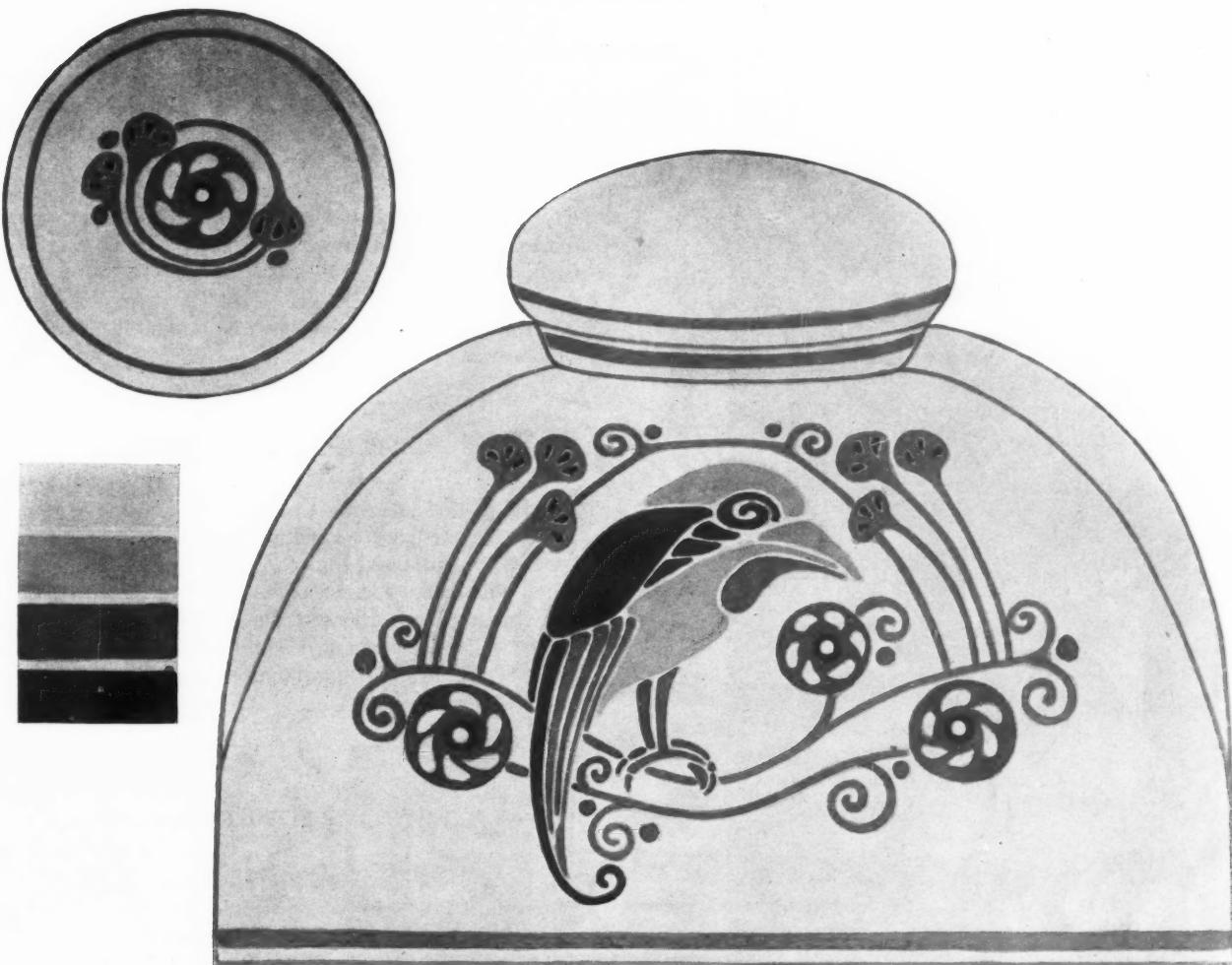
Paula Fenske.

FIRST FIRE—Trace design and carry on in enamels.

For stems, bands, outline around flowers and all second darkest grey spaces, use Lavender enamel. For darkest spaces in bird and flowers use Black. In third darkest grey spaces, in bird and flowers, use Jersey Cream. All white spaces are Citron and dots around design and centers of flowers should be done in Pompeian Red.

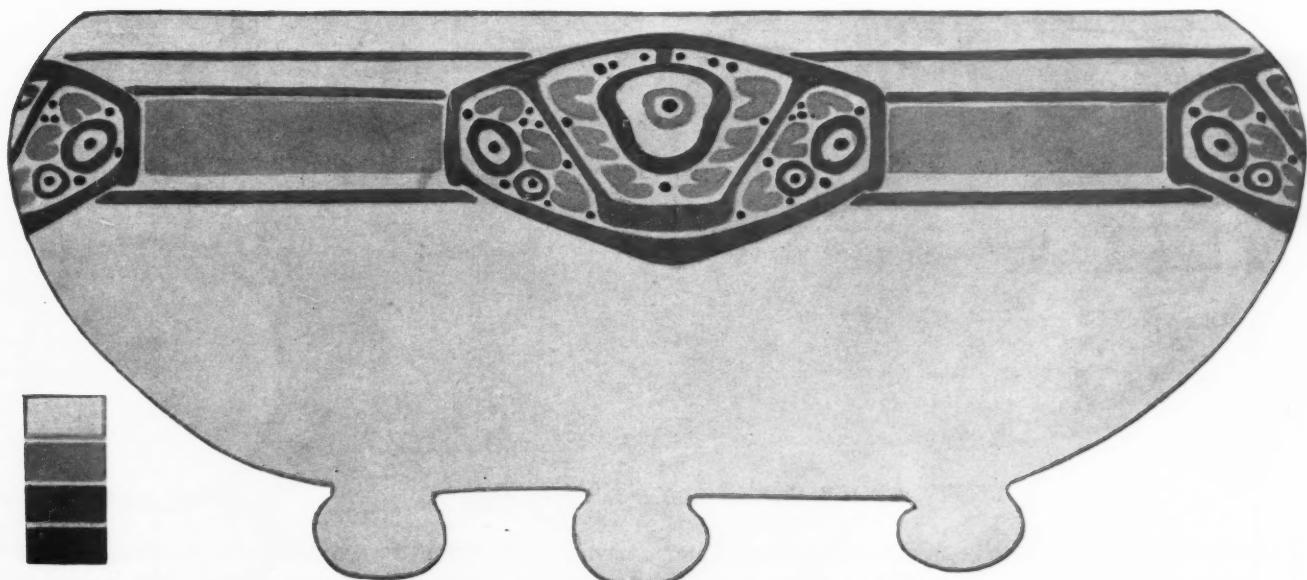


ROSE PLATE—ADELINE MORE



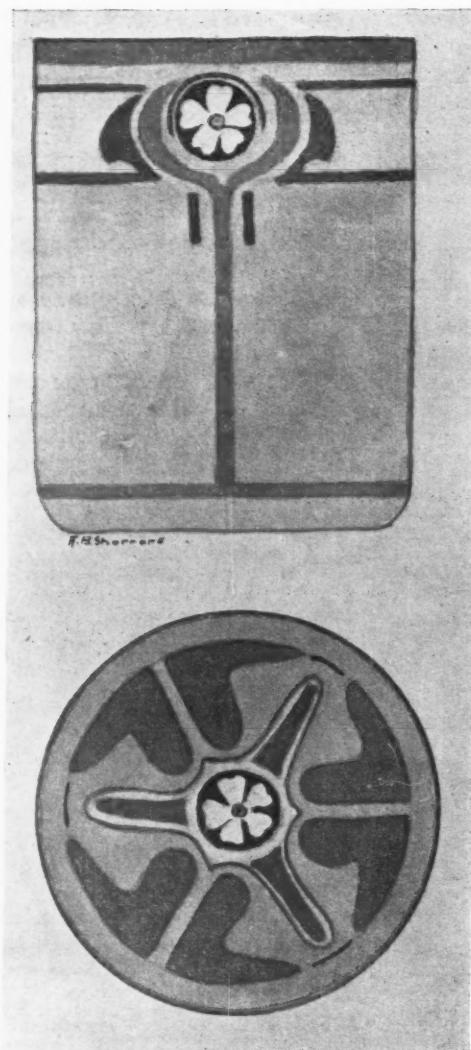
BIRD MOTIF FOR BELLEEK INKSTAND—PAULA FENSK

(Treatment page 153)



BOWL—CARRIE HETLAGE RIEHL

(Treatment page 156)



VASELINE JAR, VERBENA—ALICE B. SHARRARD

ART NOTES

(Continued from page 145)

both in Europe and American art, and proved a delightful study for the real student of art. One of the most interesting groups was one of thirteen paintings from the Frenchman Montecelli, one of the greatest colorists of modern times.

There was a small but important group from the great Barbizon artists and from the Dutch school, England and Spain, and last but not least, about forty of our own American artists completed the collection which was one of the finest ever assembled in Minneapolis.



VASELINE JAR, VERBENA

Alice B. Sharrard

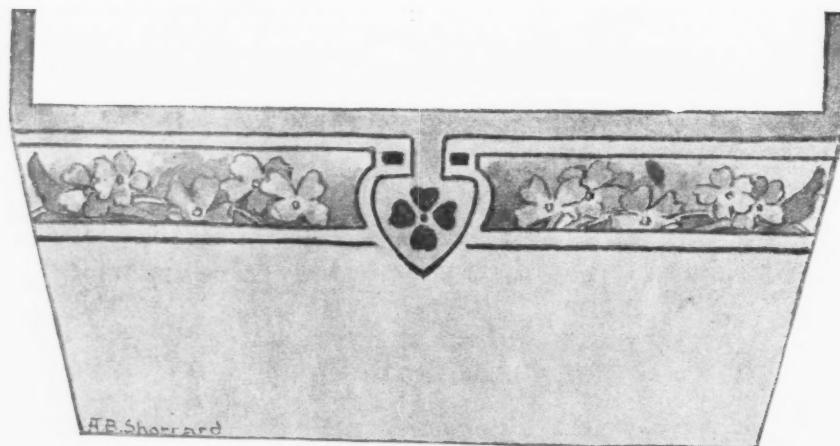
TONE entire jar with Coalport Green one part, Yellow Ochre one part. Dark portion of design Gold or Dark Green. Blossom, Shell Pink. Leaves and stems, Grey Green touched with Blue. Light parts of border Coalport Green or Apple Green. Top: Blossom Shell Pink surrounded by Gold or Green. Center parts of design Grey Green and Ivory, the Ivory predominating. Small figures Dark Green. Ivory edge toned with Grey Green.



EGYPTIAN BOWL (Supplement)

Arthur L. Beverly

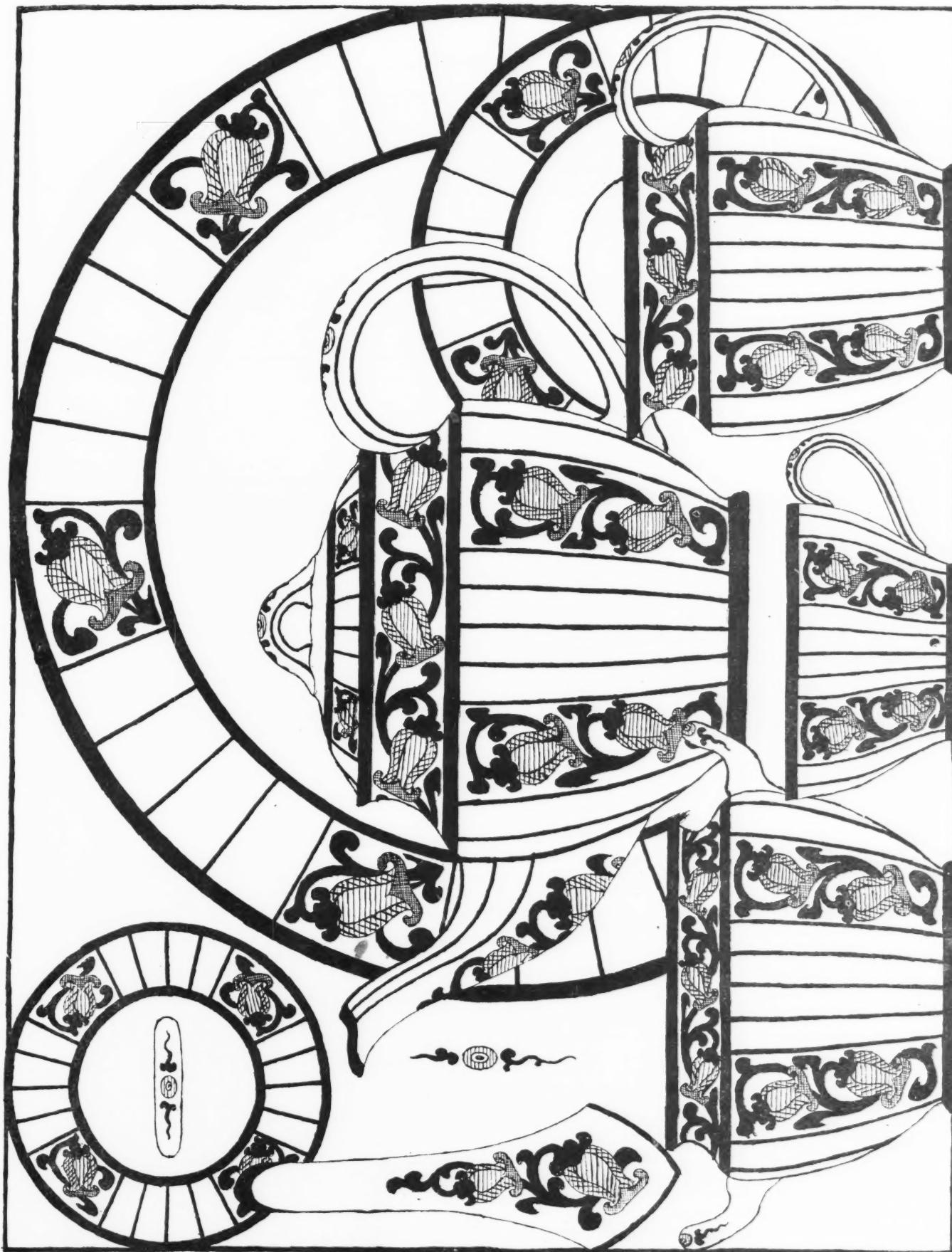
FOLLOW color as given except in the case of the large scroll at the right which should be blue. Trace design on the china and oil all the blue spaces and dust with 3 parts Water Blue and 1 part Dark Blue for Dusting. It would probably be easier in oiling the scrolls to oil over the center surface and dust it and then scratch the color away for the white space. The green scrolls could be oiled the same way and dusted with Bright Green.



ICE BOWL—ALICE B. SHARRARD

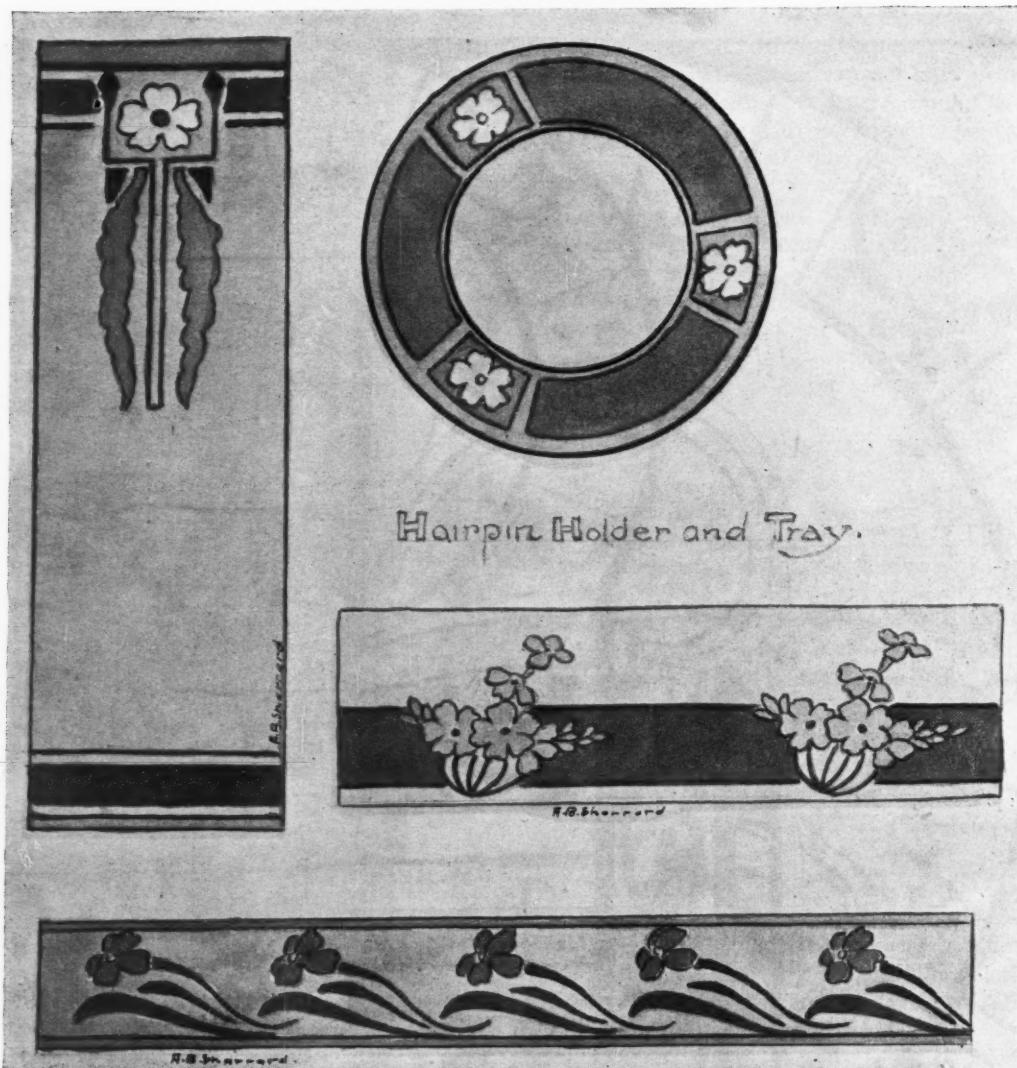
HANDLES and band with conventional figure, Water Green, outlined with Gold, also gold flower form and small blocks. Paint flowers in natural color: Crimson for blossoms, shaded with Gray for flowers and deeper pink shades;

leaves, Moss Green, Brown Green for shading, allowing the background tinting to blend into greenish blue in high lights. Outline, Gold.



BELLEEK SET FOR INVALID'S TRAY—LOLA A. ST. JOHN.

Blue Gray and two shades of Rose enamels or Chinese Blue and Yellow enamels.



HAIRPIN HOLDER AND TRAY, SCARLET VERBENA—ALICE B. SHARRARD

TINT entire ground in Warm Grey. Outline design in Black. Dark bands, Maroon, one part, Pearl Grey one part. Small bands and blacks, Gold. Buds, stems and leaves, light Olive Green; tips of buds, Crimson; top band, Olive Green; flowers, delicate purple V with ground of Pearl Grey; bands of tray, Maroon toned with Grey, on Olive Green ground; center of tray, Warm Grey. Gold and enamels can be used in this decoration: gold for bands and hard enamels for flowers, bands and buds.

CHILD'S MUG

Alice B. Sharrard.

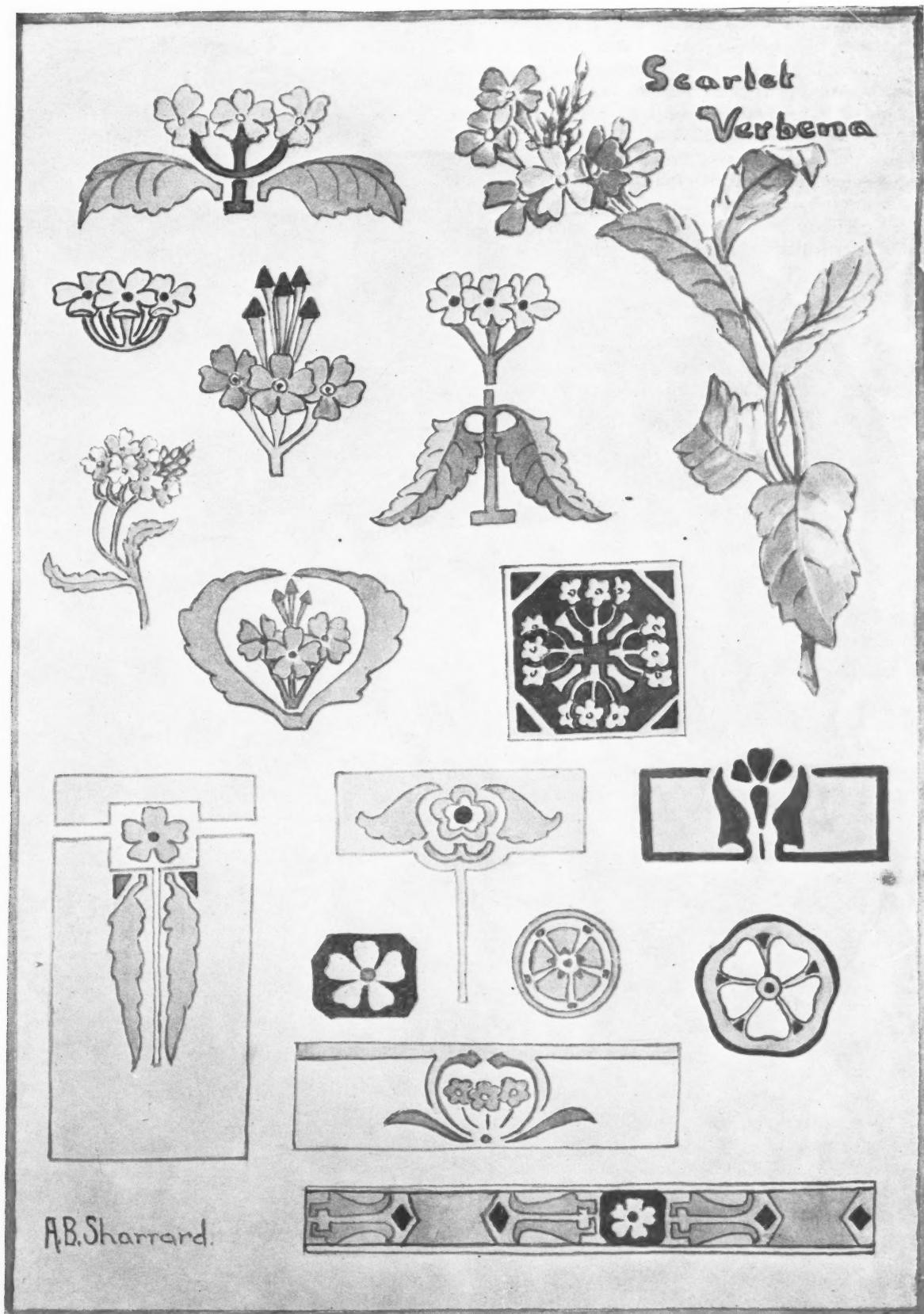
LIght parts of border White Rose Gray. Medium tones in border, Turquoise Blue. Blossoms, Robin Egg Blue. Top band and handle, Water Green, or Gold. Buds, stems and leaves, Gray Green and Blue Green.

The dark bands could be all Gold, and Turquoise enamel used for the flowers.

Keep all dainty and neat.



CHILD'S MUG—ALICE B. SHARRARD





PLATE, WILD ASTERS—ADELINE MORE

PLATE, WILD ASTERS

Adeline More

THE lightest flowers are white and the darker ones Lavender and Purple. Sketch the flowers on and then paint the colors in around them. The dark shadows suggesting flowers in the background are Violet, Deep Purple with some touches of Banding Blue and Copenhagen Blue. Leaves are Yellow Green, Apple Green, Brown Green and Shading Green. Lavender flowers are Violet and a little Banding Blue. Shadows on white flowers are Albert Yellow and Violet. Centers of flowers are Albert Yellow shaded with Yellow Brown and Brown Green. Background is Yellow for Mixing shaded into Violet and Copenhagen Blue.

OBITUARY

Miss Ida Failing, Corresponding Secretary of the Denver Keramic Club, passed away in December with apoplexy. Miss Failing was one of the charter members of the Denver Club twenty-eight years ago and has been a contributor to the Keramic Studio for years.

She was very original in design and her execution and color schemes were very pleasing. She was an earnest student, and her application of lustre and mat combinations to porcelains was of great interest at all Keramic exhibitions and her variety of effects produced placed her alone in this country in this form of decoration.

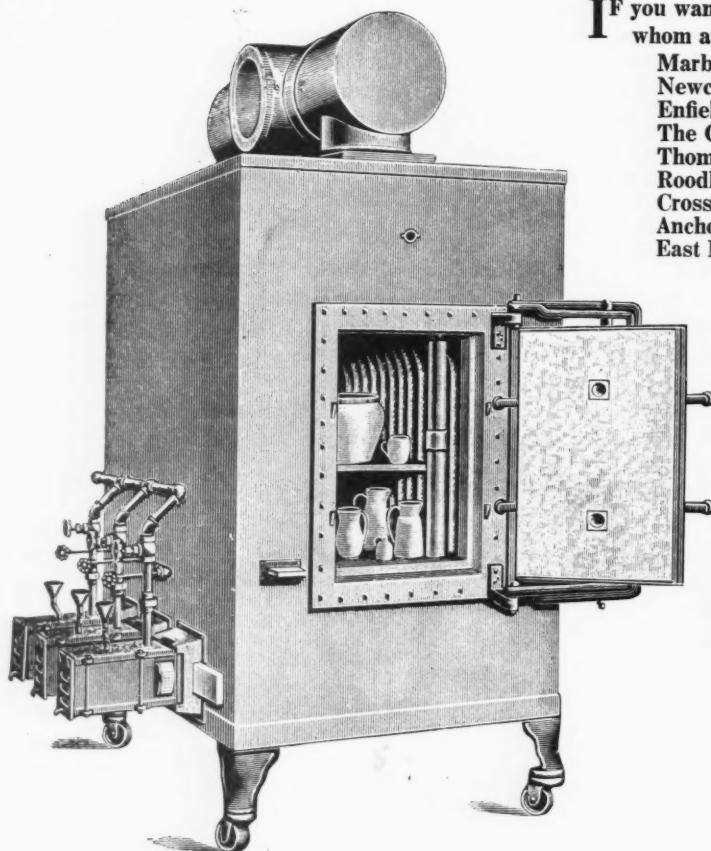
She was also an untiring worker in Oil and Water Color. She spent several seasons in Woodstock, N. Y., and exhibited numerous pictures at the annual exhibitions of the Denver Artist's Club.



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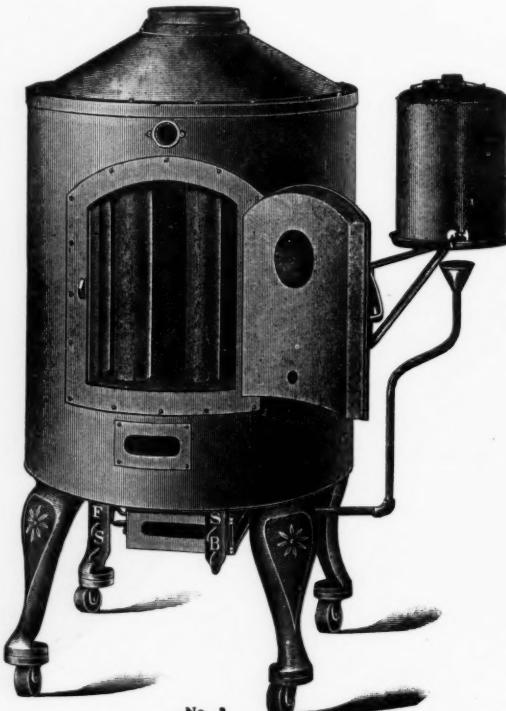
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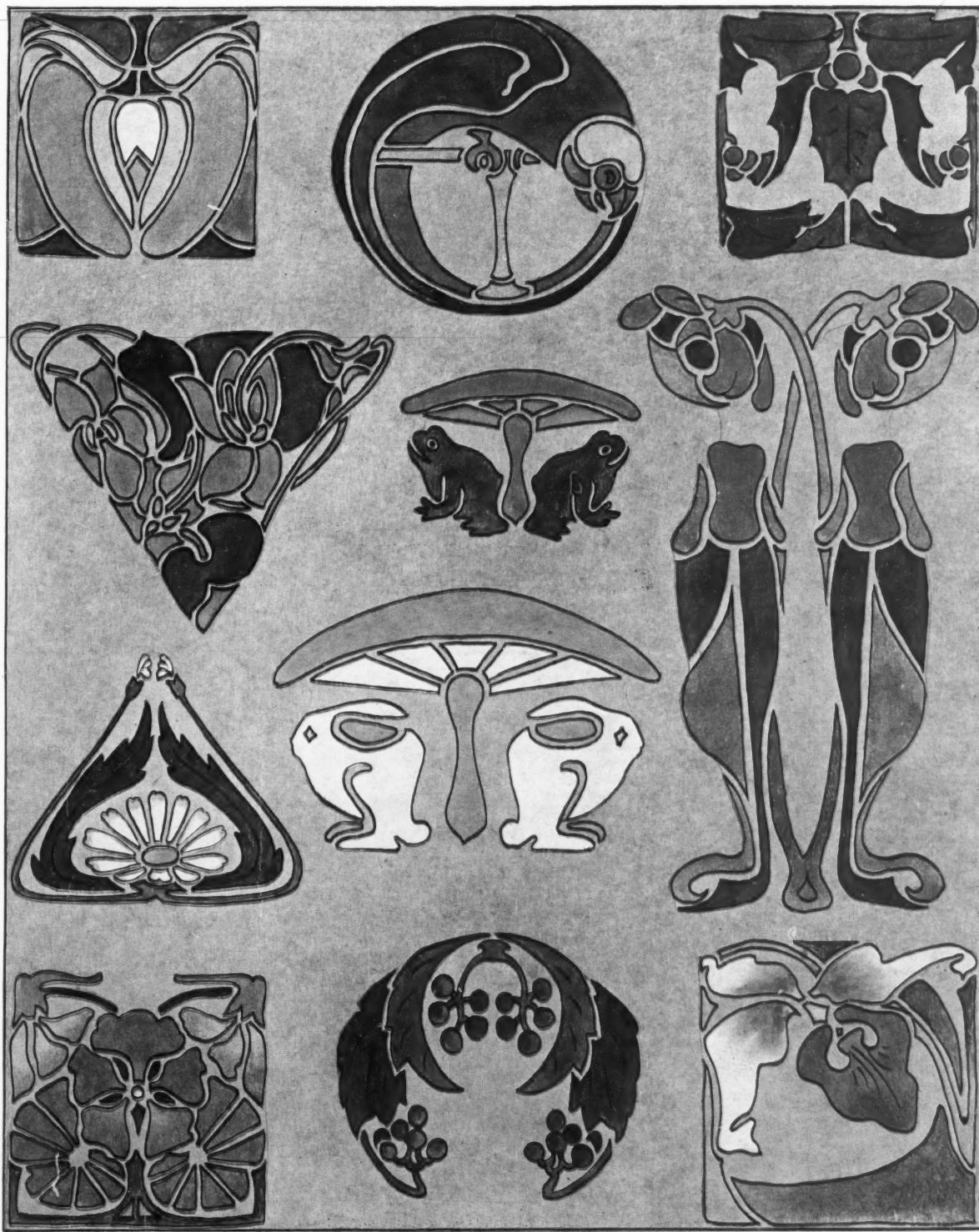
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No. 2



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